

Tx 21-272

COMPLETED SCRIPT

SCHOOLS TELEVISION

TELEVISION CLUB

PUTTING ON A SHOW 2

Main recording date: 13th December 1971

VTM/6LT/75135/ED

Duration: 19' 48"

Project No. 2911/1406

Repeat Project No. 2911/1428

Transmission dates: 21st and 22nd February 1972

2-shot Anita and Richard Blore  
CU Anita in clown's outfit.

this is plastic. We just simply  
fit it on like that.

4-shot

Dave: Well that's smashing Anita,  
I think all you need now is that  
and then we're there.  
Well that's marvellous Richard.  
Thanks ever so much for coming along.  
Been very interesting.

MS Dave

Now on to the rest of the programme.  
And apart from the crossword puzzle  
which we'll be giving you right at  
the end, it's all about a very  
well-known television character.  
He starts a new adventure on  
Saturday and we went to look behind  
the scenes as the first episode was  
being prepared.  
So now let's have a look at a world  
of makebelieve.

Film of 'Dr. Who'

'Dr. Who' title music starts

Dur: 11' 42"

Film commentary and sync sound

Dave: The world of 'Dr. Who'. It's a  
wonderful world of make-believe  
and it's created here in West London  
at the BBC Television Centre. I  
am standing outside studio 8 and  
it's 4 a.m. and already technicians  
are putting up the scenery ready for  
rehearsals later in the day. Let's  
go inside and have a look.

Today's rehearsals start at 11.30.  
These men have been working through  
the night to build in this studio  
a naval commander's office, a sea-  
fort, a chateau, and even a sinking  
ship.

By tonight another episode will be in the can but today is just the end result of months of work. Let's see how it all starts.

Words on a script.

Words which have to be brought alive.

And to bring those words alive there is a large production team - led by the producer and the director - The designer's job may not be so obvious. What does he do?

Tony Snoaden: He designs everything from, don't know, door knob to castles - anything that you can think of that's what he has to do.

DAVE: Tony Snoaden is the designer on this new "Dr. Who" story. I asked him, where does his work begin?

TONY: Well it starts really with a script obviously and then get in touch with the other people on the production and back to the drawing board again and start doodling.

DAVE: So the designer has to work out in detail exactly what each scene is going to look like.

TONY: But after that you've got the actual practicalities. Can you make it for the money you've got? Is it safe? Is it fire proof? Can it be handled by, in our case, four men? We can't build anything that four men can't lift, so if you are building a cliff face, obviously you have to make this in sections. Well this is just a beginning of the job.

(DRILL NOISE)

DAVE: Scenery has to be specially built, even if it's only wanted for one episode. (DRILL NOISE). Since this is "Dr. Who", besides scenic design there are other kinds of design involved. Next I went to see visual effects designer John Friedlander and costume designer Margaret Fletcher.

'Scuse me interrupting. Hello Maggie, hello Johnno.

Maggie, you're mainly concerned with the costumes aren't you -

MAGGIE: Yes, that's right -

DAVE: And John you're concerned with these magnificent masks.

JOHN: Yes.

DAVE: John, you're concerned with these magnificent masks. If I could talk to you first. How do you first get the idea?

JOHN: Well I went to the reference library and had a look at books on reptiles and found a very good picture of the tortoise and I did a little sketch in plasticine to give the producer and director an idea on what I had in mind.

DAVE: When they say go ahead how do you start?

JOHN: Well first of all the head has to be modelled in clay. Then a mould is made and from there we lay latex into the mould - it's a mixture of latex and silicone, and this comes out of the mould, which is the basic skull and that is then dressed with the eyes and the and this one is an animated one so it's got a moving mouth.

DAVE: Maggie, what's your part in this?

MAGGIE: In this particular case it's very important that John and I work together because the visual effects part which is the mask and the costume is essentially have to dress in and er then costume workroom made up this suit which is the basic garment and we have been dressing it as you see.

DAVE: Visual effects department also made this submarine. Of course it's not full size but it will seem full size when you see it in a later episode.

(VOICE IN BACKGROUND: Bit more, bit more....

I watched it being filmed in advance.

VOICES: Er, it's dead white....where do you want it? On here? Yeah. Along the corner there. It Shows too much of the white streak..that's it .....

DAVE: To help make the scene look as though it were underwater they use special lighting.

VOICES: When it hits the ground love no....that's all right Rick, could we have a bit more smoke and then we'll try a run through, do you want to try it..

DAVE: They also use smoke

VOICE: I think that will be all right - a bit more smoke Rick, we're not er... O.K....all right, see what we get. Right we're ready to go - shall we turn over - turn over - run up.

(Loud whistling noise)

DAVE: So before the production even gets into the studio a lot of people have done a lot of work. Besides what we have already seen, actors have been rehearsing, film crews have been out getting shots they can't get in the studio. There has been technical planning, and the lighting's had to be planned.

A modern studio has its lights hung from above. Hundreds of them, able to light every part of the studio.

These lights were arranged in place late last night and now at 8.20 in the morning, with all the scenery in there final adjustments can be made.

(CRASHING NOISES ALL AROUND)

Properties or props, small items like pictures on the walls, ornaments, books, all help to make the scenes more life-like.

(TERRIFIC CLATTERS AND BANGS) Man whistles.

Now director Michael Briant checks the final details.

(HAMMERING NOISE)

VOICES CHATTERING

And out come the cameras.

(LOUD STUDIO NOISE)

Altogether five cameras will be used. This one is camera 4.

(STUDIO NOISE)

Each camera is attached to a cable which will carry its pictures to the control room. To pick up the sound here is one of the four large booms - the small microphone is fixed to the end.

And now rehearsal can begin. Monitor screens in the control room carry pictures from each of the five cameras as well as the film that was shot in advance.

VOICE: Actually, you're almost there aren't you...oh  
it might work...

DAVE: The director in the control room explains to  
all the people on the studio floor exactly  
what is needed at every stage.

DIRECTOR: You'll find that you need to be further to  
your right almost sort of down stage to the  
desk in fact. Yes, yes that's coming better.  
O.K. here we go then. Top of 7, my name's  
Josephine Grant.

DAVE: And it's all done to a carefully worked out  
plan.

F.M. Away you go.

ACTRESS: My name's Josephine Grant....

PROD. ASST.: 3 next...

ACTRESS: How do you do, and this is the Doctor..

ACTOR: Er....

PROD. ASST: 15, 2 Next .

ACTOR: Pleasant trip?

DOCTOR: Yes, thank you..

PROD. ASST: 16, 17 2 next....

DAVE: The director's assistant calls out the number of  
each separate shot. She also times each scene.

PROD. ASST: 20, 21 3 next.....

DAVE: Changing the angle of view by switching from  
camera to camera is the job of the vision mixer.

PROD. ASST: ..3, 1 next. 24, 2 next...

DIRECTOR: Hold it. Hold it there. We've only got... it  
would be nice if it had a red cross on the  
camera end of it if that were possible at some  
stage.

DAVE: Next door in the sound control room they're  
preparing tapes of music and sound effects.  
Rehearsals go on all day.

VOICE: John, come back on.....

DR. WHO: Stand here?

VOICE: Yup.

DAVE: In the evening final preparations are made.

DIRECTOR: Can you put it up a bit higher?

PROD. ASST: UM.

DAVE: The programme is recorded on a videotape machine. This machine uses magnetic tape, just like sound recording tape except that it's two inches wide and it carries not only the sound but the picture as well.

DIRECTOR: Fade up.

TITLE MUSIC

EXCERPT FROM 'DR. WHO'

DIRECTOR: (VOICE OVER STUDIO ACTION FROM CONTROL ROOM)

Cu cut

PROD. ASST: Shot 3

Shot 5

DIRECTOR: And zoom and mix

STUDIO SOUND

MS ANNE & DAVE

DAVE: You'll be able to see the start of that new 'Dr. Who' story next Saturday afternoon.

ANNE: Well, it's certainly whetted my appetite. I'd like to see how it turns out. And that's about the end of another programme, except for one thing. The crossword clue: And this week's clue is 8 Across/- and it's one that Dr. Who would have no difficulty with - it's a planet - the planet we all know best/

CROSSWORD

EARTH

MUSIC

Presented by: Anne Gale and David Freeland  
with: Richard Blore  
Crossword by: Alfred Wurnser  
Film Editor: Eddy Lowe  
Produced by: Morton Surguy